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Emma R. Plettner

A KEY

to the

501 Exercises

in

MODERN HARMONY

in its

Theory and Practice

by

ARTHUR FOOTE, A.M.
and
WALTER R. SPALDING, A.M.
ASSISTANT PROFESSOR OF MUSIC AT HARVARD UNIVERSITY.

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Modern Harmony

ARTHUR FOOTE
and
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EXERCISES WITH TRIADS IN MAJOR KEYS

Chapter IV: page 34

A.P.S. 7416
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6
(Chant)
7
8
9
10
11

12
13
14
15
16
17

18
19
Chapter V: page 37
20
21
22
23

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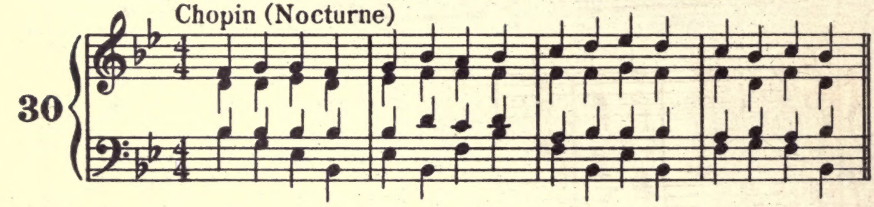
28

Arcadelt

Chopin (Nocturne)



Tschaikowski (5th Symphony)

EXERCISES WITH TRIADS IN MINOR KEYS

Chapter VII: page 44

3
4
5
6
7
8
9

10
(Pages 25, 29)
11
12
13
(Chant)
14
15

16
(Chant)
17
18
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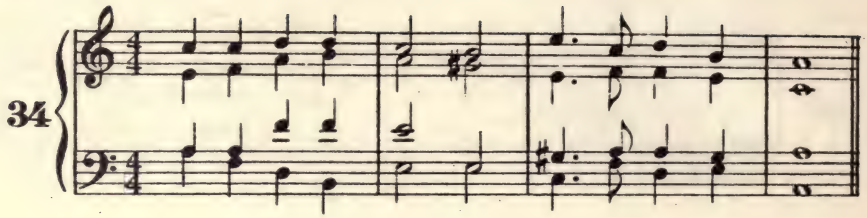
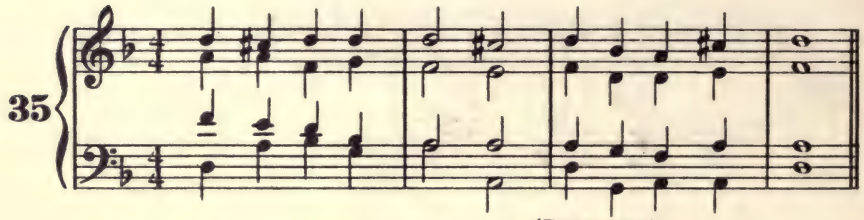
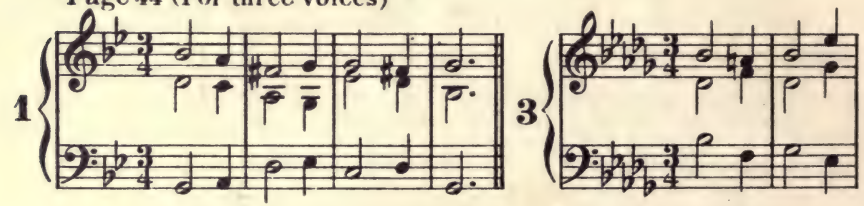
29
30
31
32
(I-VI-IV-II-V is a very common succession of triads)
33

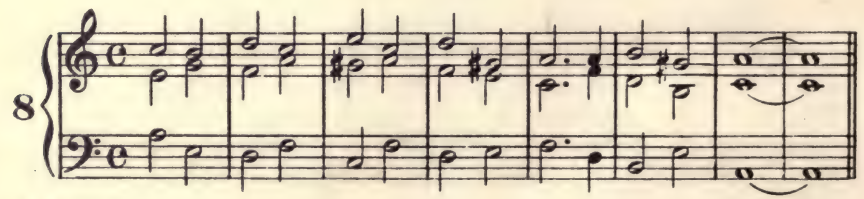




(Page 108)

Page 44 (For three voices)





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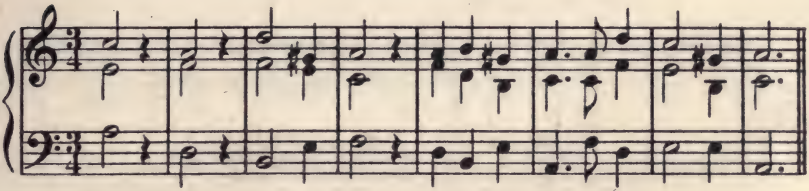
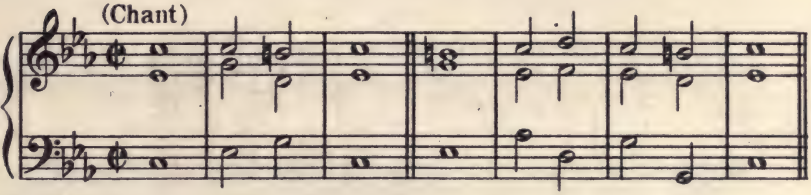


14

(Chant)



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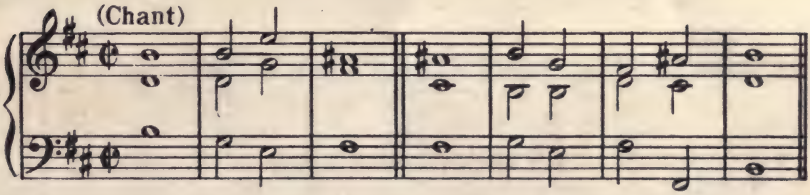
(Chant)



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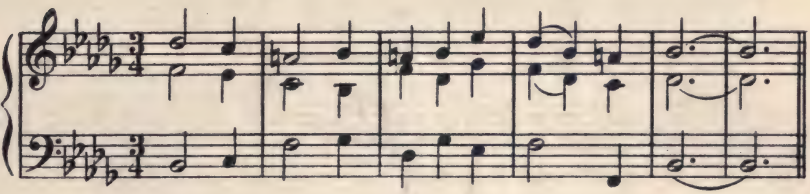
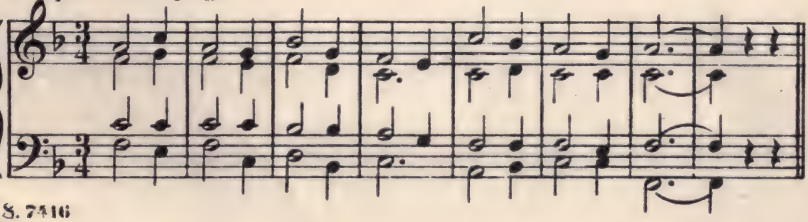


EXERCISES WITH INVERSIONS OF TRIADS

Chapter XIII: page 61

1



(Chant)
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30
31

1
(Chant)
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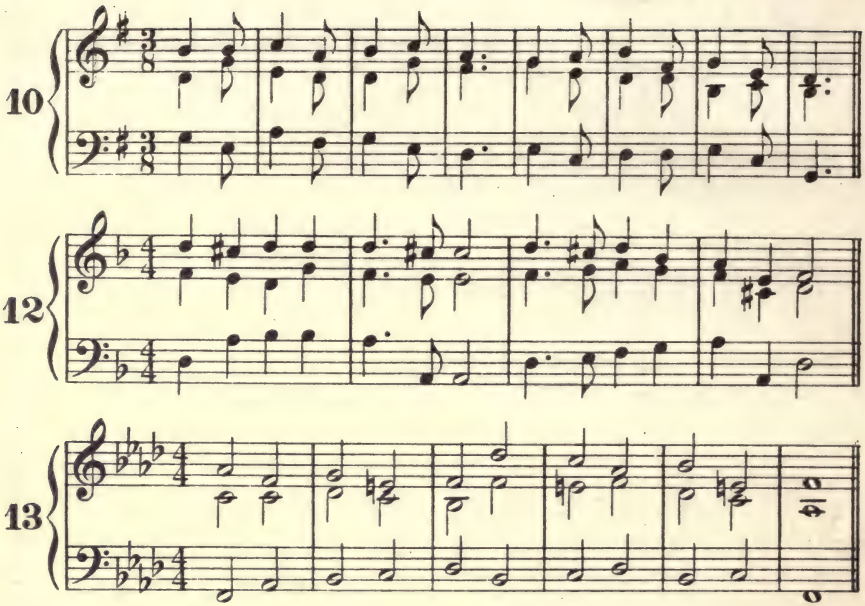
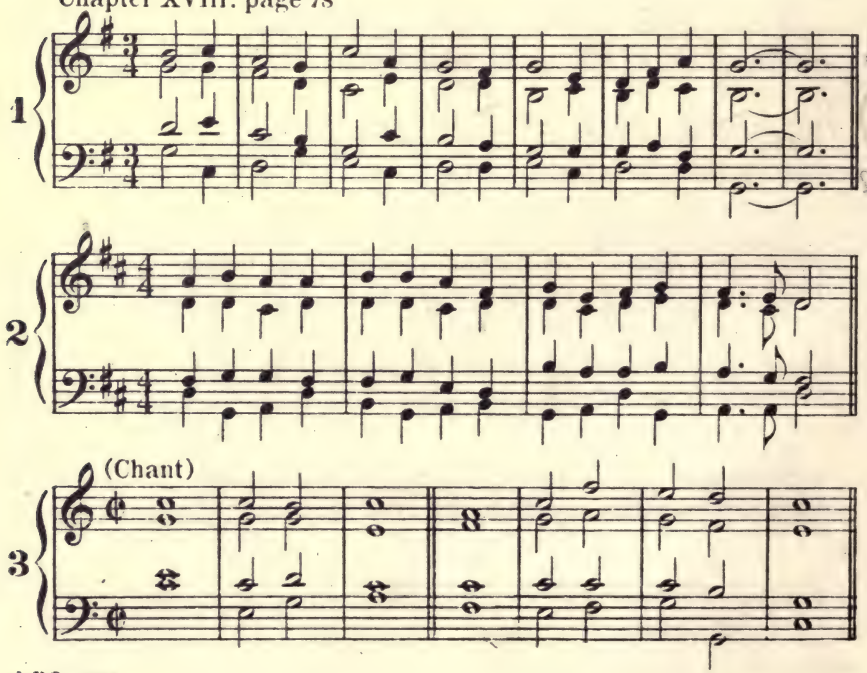
6
8



EXERCISES IN CHORDS OF THE DOMINANT SEVENTH

Chapter XVIII: page 78



4
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8
9

(See note on page 79)

16
17
(For three voices)
18
19
20

21
22
23
24
25
(I-VI-IV-V a common triad succession)
26

27
28
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37
38

EXERCISES WITH DOMINANT SEVENTH CHORDS AND THEIR INVERSIONS

Chapter XXI: page 86

Open
Close
Open
4
5
6
(See page 144)
7
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8

9
10
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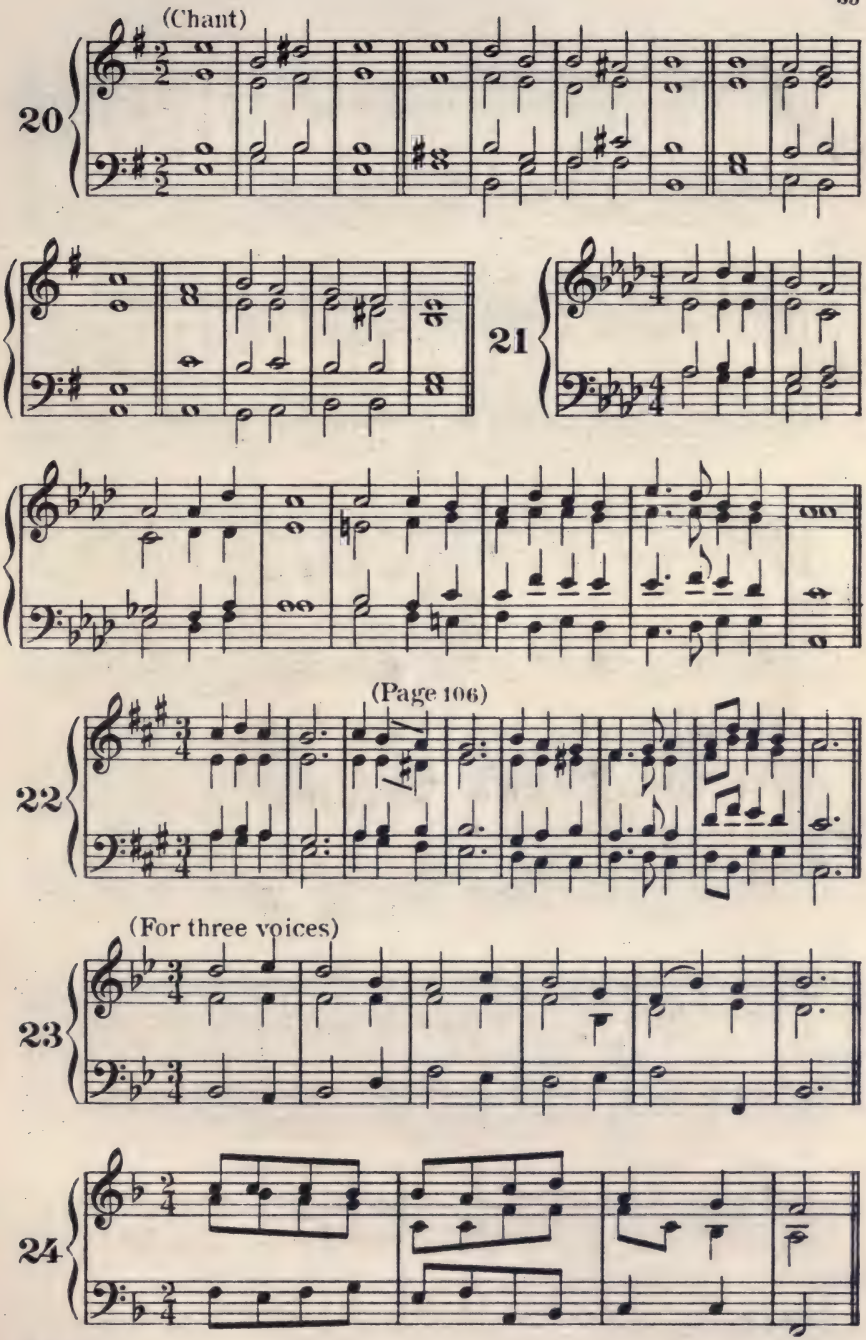
12
13
14

15
16
17
(Chant)
18
19


(Chant)
20
21
(Page 106)
22
(For three voices)
23
24

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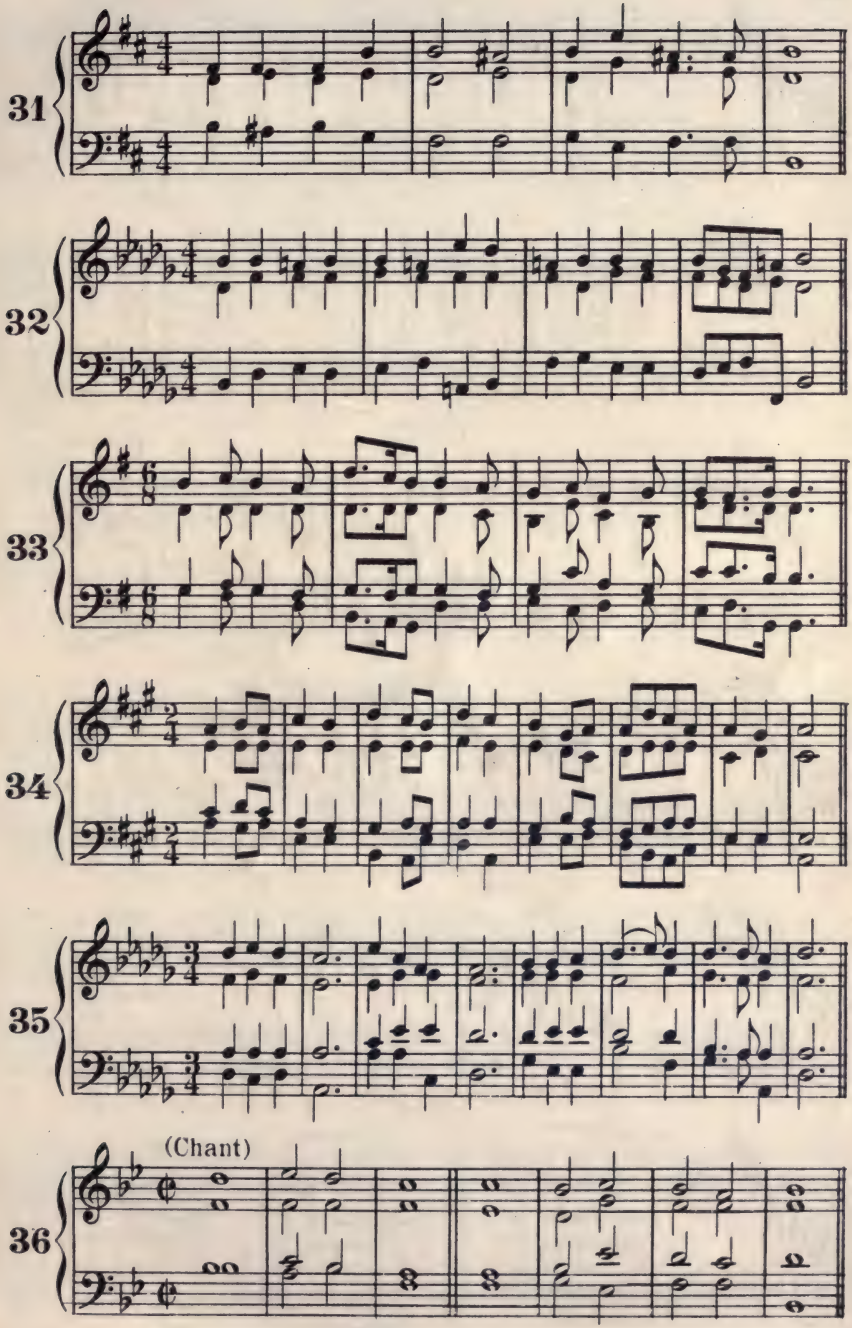
29
30


31
32
33
34
35
(Chant)
36

37
38
39
40
(Page 59)
41
42

43
(Page 60)
44
45

46
47
48
49
(Chant)
50
51

52 (Chant)

53 (A very common succession of chords)

54

55

IRREGULAR RESOLUTIONS OF THE DOMINANT SEVENTH

Chapter XXIII: page 100

1

2
3
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22
23
24

(Chant)
25
(Chant)
26
27

28
29

(Chant)
30
31
32
33
(Chant)
34

35
36
(Page 55)
37
38
39

40

IRREGULAR RESOLUTIONS OF DOMINANT SEVENTH CHORDS AND OF THEIR INVERSIONS

Chapter XXV: page 110

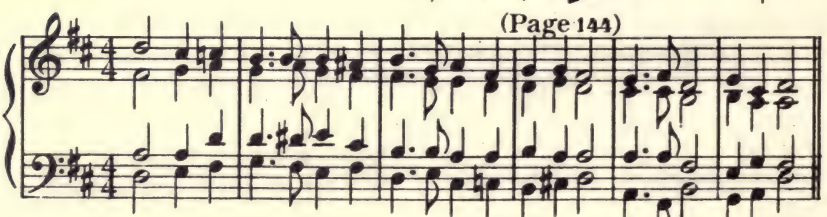
1

2

3

(Page 144)

4



5
6
7
8

9
10
(Chant)
11
12

13
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24
25

EXERCISES WITH THE LEADING TONE SEVENTH

Chapter XXVII: page 117

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7
8
9
10

11
12
13
14

15
16
17
18

EXERCISES WITH CHORDS OF THE DIMINISHED SEVENTH

Chapter XXIX: page 124

4
5
6
(Chant)
7

8
9
10

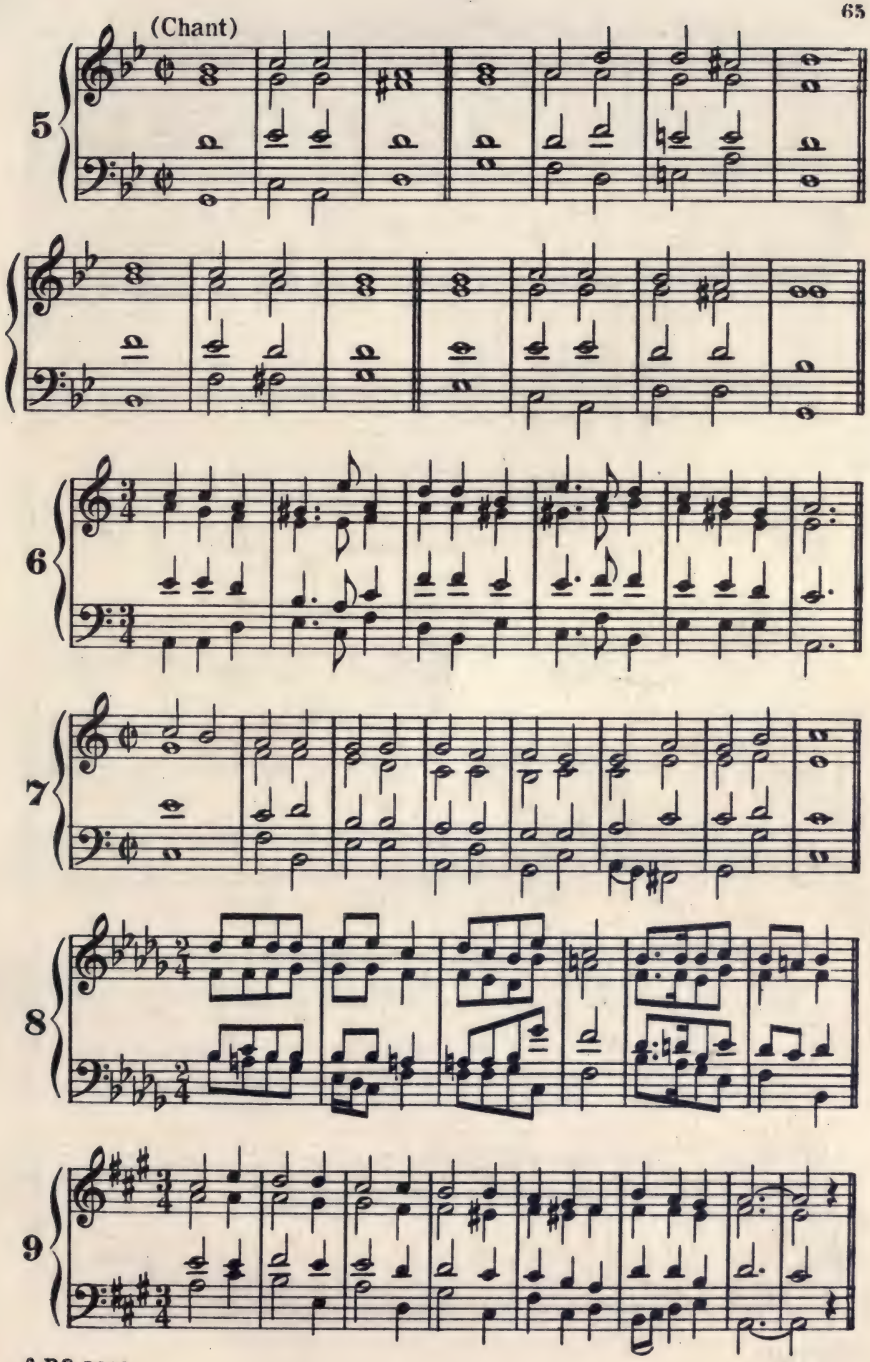
11
12
13
14
15

16
17
18
(Chant)
19
(Hymn-tune)

20
21
22
23
24
25

EXERCISES WITH SECONDARY SEVENTHS

Chapter XXXI: page 138


(Chant)
5
6
7
8
9

10
11
12
13
(For three voices)
14
15

16
17
18
(Hymn-tune)
19

(Hymn-tune)
20
(Hymn-tune)
21
22
23

24
25
26
27
28

EXERCISES INTRODUCING INVERSIONS OF SECONDARY SEVENTHS

Chapter XXXIII: page 146

3
4

5
6
7

8
(Chant)
9
10
(Chant)

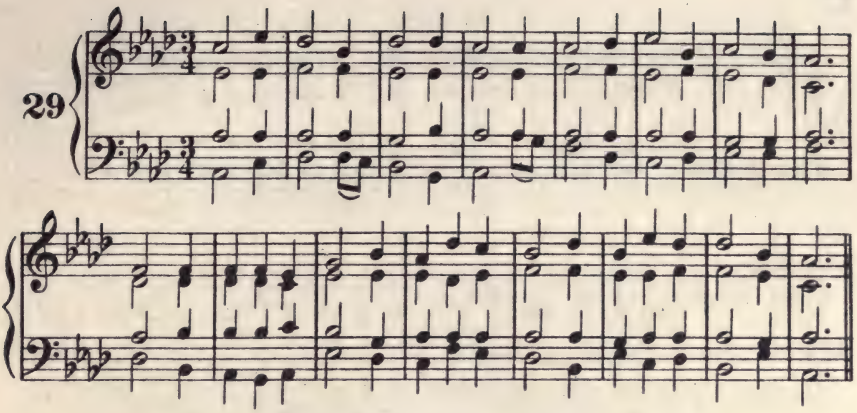
11
12
13
(Page 59)
14

15
16
(Chant)
17

(Hymn-tune)
(Page 241(c))
18
(Hymn-tune)
19
20

21
(Page 64)
22
23
(Page 108)
24

25
26
(Page 108)
27
(Page 59)
28



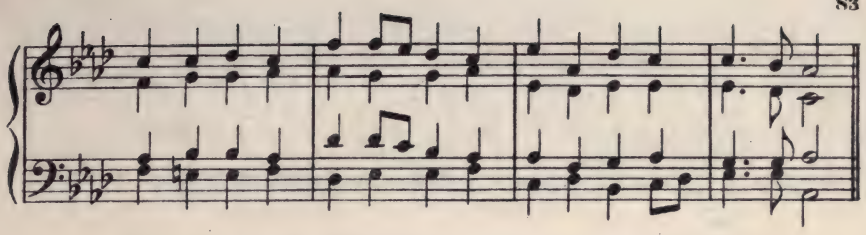
EXERCISES WITH CHORDS OF THE NINTH

Chapter XXXV: page 163

5
6
7
8
Adagio
9
10

11
12
13
14
15

16
17
18
19
20
21



EXERCISES IN ALTERED CHORDS

Chapter XXXVIII: page 179

5
6
7
8

9
10
11
12

Andante con moto

13

Moderato espressivo

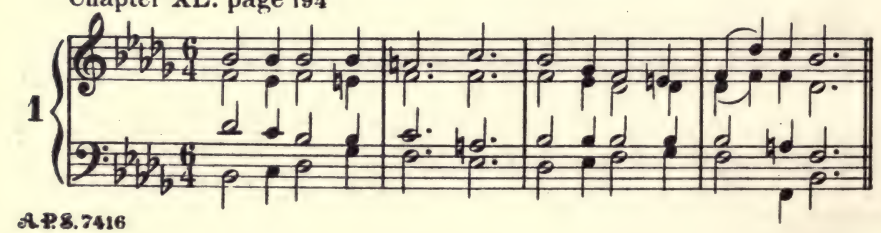
14

15

Espressivo
16
Andante
17
18

EXERCISES WITH AUGMENTED CHORDS AND THEIR INVERSIONS

Chapter XL: page 194



2
3
4
5

6
(Hymn-tune)
7
8

9
8
10

(Hymn-tune)
11
(Hymn-tune)
12
(Chant)
13

(Hymn tune)
14
15

16
17
18

19
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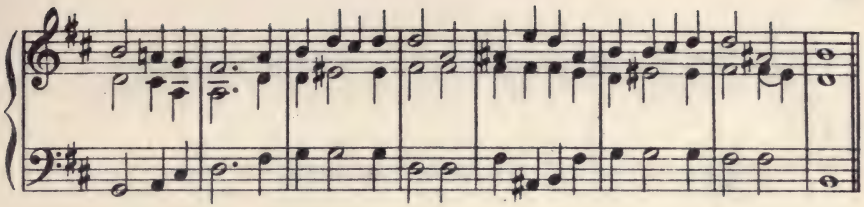
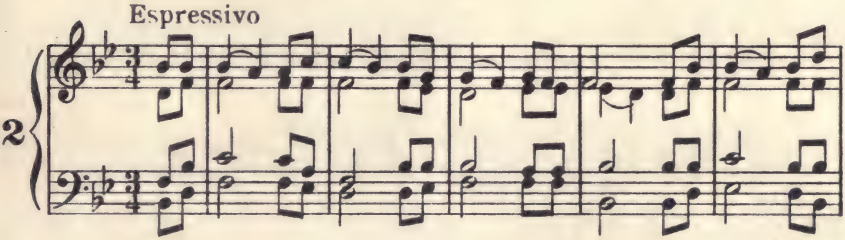
21
22
23
24

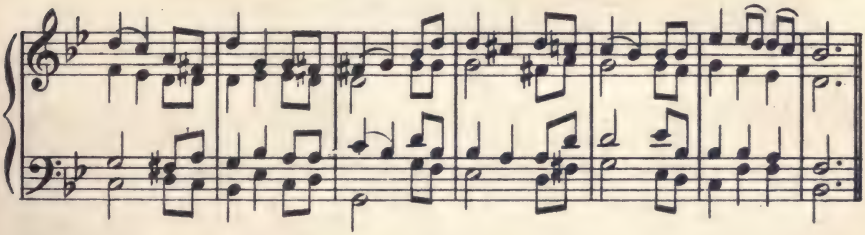


EXERCISES WITH SUSPENSIONS

(Suspensions are indicated by slurs)

Chapter XLII: page 212





(Page 202: *foot-note*)

8
9
10
11

Allegro
12
(Chant)
13

14
(Hymn-tune)
15

(Chant)
16
(Hymn-tune)
17
18

Allegretto
19
20

21
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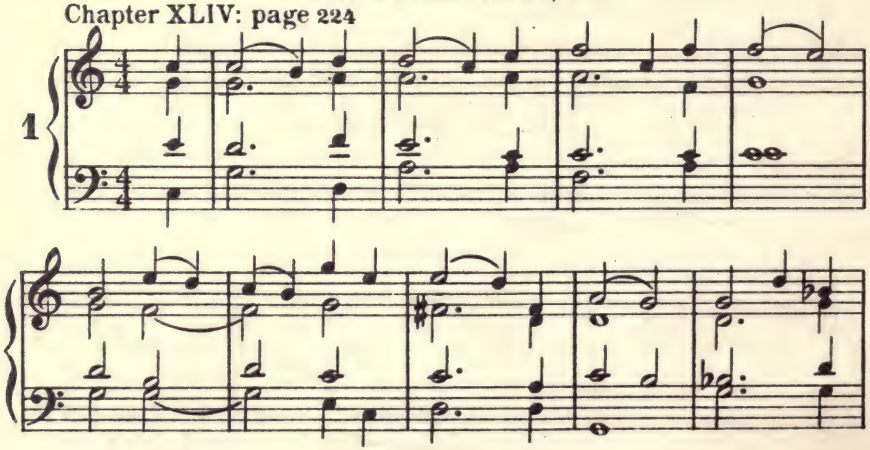
EXERCISES INTRODUCING SUSPENSIONS, APPOGGIATURAS, etc.

Chapter XLIV: page 224



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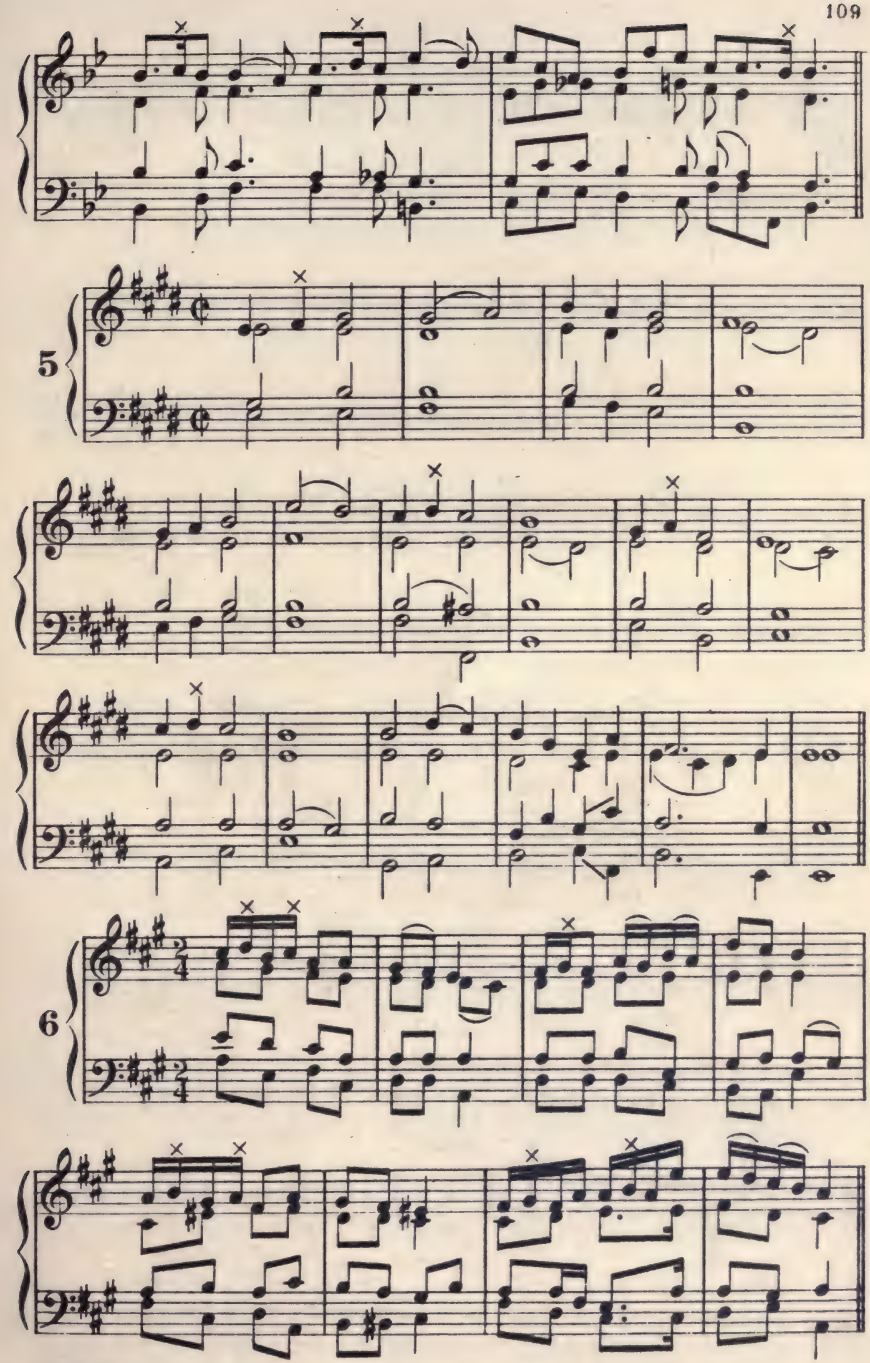
4


5
6

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8

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10

11
12

EXERCISES IN MODULATION

Chapter XLVI: page 237

Allegretto
4
(Hymn-tune)
5

8
6

(Hymn-tune)
7
8

EXERCISES: THE PEDAL

Chapter XLIX: page 247

Con moto
2
Andante
3
rit.
Allegretto
4

Maestoso
5
6
7

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